



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

MUSEUM AND PUBLIC SCHOOL COÖPERATION¹

ABOUT a year and one half ago, Henry W. Kent, Secretary of the Metropolitan Museum of Art and Director of its Educational Department, W. H. Fox, Director of the Brooklyn Museum, Dr. Gustave Straubenmüller, Associate Superintendent of Schools in New York City, and myself held a conference to formulate a plan of coöperation between the art museums of New York City and its elementary schools. Not that coöperation between the museums and the schools was altogether lacking before this meeting took place; there was coöperation, but only with those schools that were fortunately situated near the museums. . . . If coöperation with the museums was worth while in twenty of our schools, it should be equally valuable for the remaining five hundred and eighty, and it was to devise, if possible, a workable plan whereby coöperation with all schools might result, that the meeting of which I spoke was called.

The plan, as agreed to, has been in operation now for about a year and one half, and one hundred and twenty-five schools have taken part in the work. These schools are distributed widely over the entire city, some of them being situated in the districts farthest away. . . .

The plan is, in short, this: Through the aid of a lantern and a story, with perhaps a short talk coupled with the story, to present to the assembled sixth, seventh, eighth, and ninth year pupils a pictorial display of historic examples of art.

The purpose of the plan is to develop an appreciation of what art means, an appreciation of the relationship of art to life. To give instruction in the history of art is not its purpose, although a fairly good knowledge of such history will result from taking the course. But children are not interested in art. Why should they be? Pictures interest them, however, and they

are always ready to listen to a story. And it is the story that awakens interest, first in the pictures and then in their significance. The story is, in short, the device which "turns the trick" or it is, in other words, the medium through which the desired results are obtained.

The pictures are really the sum and substance of the plan. They are its beginning and its end, and furthermore, the plan will hardly prove successful in its operation if the pictures are soon forgotten by the pupils. A hazy remembrance of them is not enough; they must be clearly engraved upon the minds of the children if a knowledge of what they stand for is to be of service when the time comes when such service will be appreciated; that is, after they have grown both in years and experience.

To aid in fixing the pictures in the minds of the pupils, it is planned to furnish the children—not gratis, but for a few pennies—with small reproductions of the pictures shown on the screen. These reproductions the pupils will, when convenient to do so, perhaps at home, paste in blank books in proper relationship to each other. . . .

To define clearly the mode of operation of the plan, suppose the month's lecture, talk, or story, whatever the teacher may choose to call it, is on the subject of Greek art. A story may start the exercises and its subject may be one of the many interesting Greek legends, or in place of a story, a description may be given of how boys and girls lived in ancient Athens. As the story progresses, pictures of typical examples of Greek art are thrown upon the screen as illustrative material. The average number of pictures shown during each exercise is twenty-five.

The plan is designed to cover a period of four years, and if it runs smoothly will consist of thirty-two separate talks, which allows for eight talks per year, or one talk per month, beginning in October and ending in May. The subject matter of the series begins with Egyptian art. The talk to be given this month, the last for the year, will be on Byzantine art. The talk for next October will probably be on the art of the Italian Renaissance, while the last talk of

¹Extracts from a paper by Frank H. Collins, the Director of Drawing in the Elementary Schools of New York City, which was read at the annual meeting of the American Association of Museums held in Cleveland, Ohio, in May, 1921.

the series, at the end of the fourth year, will be on present-day art.

So much for the plan in the rough. Its detailed workings are as follows: The principal of each school taking part in the work first assigns one of his regular staff teachers to take charge of and present the work in his school. This teacher, on the second Monday in each month, goes to either the Metropolitan or the Brooklyn Museum, whichever one happens to be the nearer, and there receives, between three and five o'clock, instruction on how the work should be presented in her school from an instructor furnished by the museum. This instructor demonstrates, by doing, how the work may be done in the formal class or assembly room. She uses a class of children for demonstrative purposes. Her remarks are addressed to the children. This demonstration occupies about forty minutes, the time which is to be given to the work in the schools.

After the demonstration, questions from the teachers are in order, and a type-written synopsis of what the museum instructor had to say is given to each teacher. The slides, lent and furnished by the museums, which the class teachers are to use to illustrate their talks, are then distributed. They are made up in sets and placed in containers which are commonly used for this purpose. They are then started on their route by the teacher from the school which comes first in a plan or group of schools which use the same slide set. These slides are, of course, duplicates of the slides used by the museum instructor.

It has been found, depending on the distance the schools are from each other, that one set of slides may suffice for seven schools during a month, which means that each school may retain the slides three days, when they must be sent to the next school, as planned in the schedule. The school using the slides last must return them to the museum whence they came, on the date of the next meeting.

I must insert here the information that the plan includes a visit to the galleries of the museum after each talk is given, that visiting teachers may view, if possible, the originals of the pictures which were thrown

on the screen. It would be, of course, of superior value if the children for whose instruction the lectures are designed, could visit the museum and see the originals of the pictures shown them, but this cannot be. . . .

The next step in the plan is for the teachers to give in their schools what they received at the museum. . . . It may prove of interest to know how many pupils are reached by this work. The number is about 65,000. The number of schools engaged in the work at the present writing is 125. These figures are not large compared with the number of pupils in the New York elementary schools, which number is approximately 750,000, while the number of elementary school buildings is 601. . . .

It may seem to some of you that the activity here described is not legitimately museum work. Why not keep such work entirely within the sphere of the public schools, you may ask. Why cannot the same results be accomplished if the series of talks, as here outlined, was planned by the Art Department of the schools? Why make it the work of the museum, and again why not have the subjects of the slides emanate from the office of the Director of Art in the Public Schools? No. The subject is altogether too big to be handled exclusively by any public school official or a body of such officials. School people are a busy lot, and just because of the many activities in which they are engaged, their outlook is apt to be restricted. . . . The course or direction of such an activity as I have outlined must have for its guide one who lives the life. This guide should not be a school man. The fact that the activity, as we present it, emanates from the art museums of our city "makes all the difference in the world" to our teachers, and I wish that you might believe, as I do, that the art work, the work in drawing and design, in all the schools of our country should center around its art museums. . . .

There is no danger, I am sure, of our museums growing weary of well-doing, even if the end seems far away, and it is well to remember that those who are most interested in our wares are not generally our

next-door neighbors, and because this is so, I entreat you not to forget those schools which happen to be situated near the rim of your circle of influence. And this, too, must we remember and act upon accordingly, that it is in the children's world rather than that of the old folks that we should work most zealously.

FRANK H. COLLINS.

A NOTABLE LOAN OF PAINTINGS

A NUMBER of changes have recently been made in the hanging of the galleries of paintings to accommodate twelve pictures lent to the Museum by Charles Chauncey Stillman in memory of his father, James Stillman. Visitors to the Museum have here an opportunity to see a number of excellent and unfamiliar pictures of various schools, in a few cases by artists not represented in the Museum collections. Eight of the pictures are of the Italian Renaissance, two are French of the eighteenth century, and one each by Murillo and Rembrandt.

Vasari, in his life of Lorenzo di Credi, tells us that this artist painted many portraits. Only a few are known and recorded today, and an added one is the fine, direct portrait of a middle-aged man holding a bowl in his hands which is included in the Stillman loan and now hangs in Gallery 30. A similar picture in the Uffizi Gallery, supposed to represent Lorenzo's master, Verrocchio, shows a similar pose, like drawing of the hands, and the same high finish without sacrifice of strength and simplicity.

A later Florentine picture, decidedly appealing, is the stylefully drawn and gayly colored Halberdier by Pontormo, hanging in Gallery 29. The young warrior holds the shaft of his weapon with one hand while the other rests gracefully on his hip. The delicate curves of his cheeks and the wistful languor of his features express a nature and body not yet hardened into soldierly maturity. The picture was formerly in the collection of Princess Mathilde, at which time it was given to Bronzino.

From the schools of northern Italy are paintings by Boccaccio Boccaccino, Francia,

and Gianpietrino, all three pictures having been formerly in the Crespi gallery at Milan. They have been hung in Gallery 30. The Virgin and Child with a Bird by Boccaccino presents a Madonna of the wholesome, broad-faced type commonly seen in Bramantino's work, while the divine Child is shown as a little boy quaint almost in the German manner. The Saint Barbara by Francia is seen half-length, standing behind a parapet. The windowed tower in her arms recalls the legend which tells how the beautiful saint declared her adherence to the new religion by causing three windows to be built into the tower in which she was confined, thus to symbolize the Christian soul which receives through three windows the glorious light of the Father, the Son, and the Holy Ghost.

The Virgin and Child with the Pomegranate by Gianpietrino shows that this prolific artist was able to employ Leonardesque traits without losing an individual sentiment which has its own poetry and which, at its best, can seem flat only when compared too closely with the work of the master himself and of his greater pupils.

Still from the north Italian schools are the two splendid portraits of men by Moroni which have been hung as pendants in Gallery 29, while the small Virgin and Child by Tiepolo hanging on the opposite wall completes the Italian pictures.

In Gallery 20 are to be seen the eighteenth-century French paintings. The portrait of Mlle. Blondel de Gagny, holding her mantle full of flowers, painted easily and with delicacy of color, is given to Nattier. The portrait of a lady by Vestier sets before us a lackadaisical young lady of Louis XVI's time, dressed in a white frock with satin stripes, a charming creation.

The Madonna and Child by Murillo, painted according to Professor Mayer in the artist's late period, 1670 to 1682, is a characteristic work of the great Spanish painter of Madonnas. Rembrandt's Portrait of Titus, which completes the list of pictures comprising this highly interesting loan, hangs in Gallery 26. It shows the artist's son at the age of about nineteen,